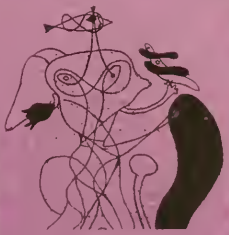
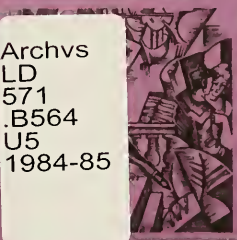
University Studies in the School of the Humanities

Brandeis University 1984-85





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NEW COURSES IN UNIVERSITY STUDIES-HUMANITIES
Fall Term 1984-85

UHUM1 21a **Action and Responsibility** Ms. Alice Radin
Enrollment limited to 25. Block VIII/X: M W 12:30-2 Olin-Sang 201

Texts: Homer, *Iliad;* Aeschylus, *Oresteia;* Sophocles, *Oedipus the King;* Euripides, *Hippolytus;* Virgil, *Aeneid; Genesis, Exodus, Job; Gospel according to Matthew.*

The texts that we will be reading in this course have been read and reinterpreted since antiquity. Although created in times and places far removed from ours, they remain alive today because they deal with universal problems of human existence. Such problems appear in these works of literature not as abstract speculations but as issues arising from vivid stories about the actions of men and women. These actions raise questions about responsibility: what is an individual's responsibility for his own actions, what responsibilities are involved in the relationship between an individual and society, between human and divine beings? These questions will help shape but not limit our approach to these works. The course will be conducted as a mixture of lecture and discussion. There will three short papers, a midterm, and a final examination.

Alice P. Radin, Lecturer in Classical and Oriental Studies, received her Ph.D. from University of California, Berkeley.(Comparative Literature -- Greek language and literature, Latin language and literature, Old French/Old Provençal.)

UHUM1 34a **Mirror of Princes, Stories of Heroes I** Ms. Olga Davidson
Enrollment limited to 25. Block III: M W F 9 Olin-Sang 201

Texts: Homer, *Iliad;* Hesiod, *Works & Days; Theognis of Megara; Genesis, Exodus, Wisdom, Proverbs;* Sophocles, *Oedipus Rex, Oedipus at Colonus, Antigone;* Virgil, *Aeneid;* Selections from Pritchard, *The Ancient Near East I.*

The Fürstenspiegel or "Mirror of Princes," as it is known in Western Medieval traditions, is a literary type that can be found in a wide spectrum of societies around the world. With the explicit purpose of instructing the leaders of society, this discourse is characterized by implicit, allusive, and even enigmatic messages ostensibly restricted to those who truly "understand." This is the format of works like the Hebraic Wisdom of Solomon and Book of Proverbs, which we shall read in conjunction with such other works as the Aramaic Precepts of Ahiqar, the Arabic Kalila and Dimna, the Egyptian Instructions of the Vizier Ptah-hotep, and the Greek didactic poetry of Hesiod and Theognis. Then we shall examine how the wisdom of such literature is actually applied in epic and other forms of heroic narrative and drama. With a focus on such specific examples as the admonitions about social responsibility that are offered by the old sage Phoenix to the young Achilles in Iliad IX, we shall see how the development of the hero, and of the epic itself, is shaped by "wisdom poetry." How the hero comes to understand becomes a model for how the audience or the reader comes to understand, so that epics like the Iliad of Homer or the Aeneid of Virgil, as well as dramas like the Oedipus plays of Sophocles, become an instrument of teaching wisdom itself to society. Thus the purpose of the course is to show not only how "wisdom literature" teaches but also how the wisdom learned by heroes in epic and drama in turn teaches us. Requirements: Three short essays and two examinations.

Olga M. Davidson, Lecturer in Classical and Oriental Studies, received her Ph.D. from Princeton University.(Persian and Arabic languages and literatures, Classical Greek and Latin languages and literatures, Comparative Literature, Comparative Mythology, Sanskrit, Avestan.)

CONSULTATION HOURS:

Prof. Radin	August 27 (Mon.), 1-5 pm; August 28 (Tue.), 11-12 am, 1-3 pm	Rabb 363
Prof. Davidson	August 28 (Tue.), 10-12 am, 1-3 pm	Rabb 228

COURSES, INSTRUCTORS, TIMES, CLASSROOMS, ENROLLMENT
Fall Term 1984-85

Course Number	Course Title/Time/Classroom	Instructor/Dept.	Office	Enrollment limited to
UHUM1 5a	*Forms of Human Excellence* VII: M W 11 F 12/Golding 109	Susan Scheinberg CLORS	Rabb 358 x2891	25
UHUM1 6a	*Interpreting Our Origins* V: M W Th 10/Golding 109	Alfred Ivry NEJS	Lown 104 x2984	25
UHUM1 9a	*The Tragic View of Life* VI: T 10 Th F 11/Olin-Sang 104	Eugene Goodheart English	Rabb 209 x2489	25
UHUM1 10a (HWS)	*The Structure of the Human World: Antiquity* V: M W Th 10/Shiffman 201	Allen Grossman English	Rabb 136 x2617	90
UHUM1 11a	*Continuity and Discontinuity in Western Tradition* III: M W F 9/Shiffman 217	John Burt English	Rabb 227 x2487	25
UHUM1 14a	*The Growth of Understanding: Myth, Religion, and Philosophy* XI: T 1 Th F 2/Shiffman 216	Jerry Samet Philosophy	Rabb 341 x2670	25
UHUM1 15a (HWS)	*Blood Culture* V: M W Th 10/Golding 110	Karen Klein English	Rabb 232 x2622	60
UHUM1 17a	*Philosophical Ideas and Human Self Understanding: I* XV: T 2-4 3rd hr TBA/Olin-Sang 101	William Johnson Philosophy	Rabb 307 x2887	90
UHUM1 18a	*Mirrors* IV: T Th 9 F 10/Golding 109	Leonard Muellner CLORS	Rabb 343 x2614	25
UHUM1 21a	*Action and Responsibility* VIII/X: M W 12:30-2/Olin-Sang 201	Alice Radin CLORS	Rabb 363	25
UHUM1 22a	*Man's Encounter with Evil* VII/VIII: M W 11-12:30/Lown 203	Nahum Sarna NEJS	Lown 313 x2686	25
UHUM1 23a	*On Justice* X: M W Th 1/Lown 201	Aaron Katchen NEJS	Lown 109 x2687	25
UHUM1 27a (HWS)	*Understanding Evil and Human Destiny* IX: T 11-1 Th 12/Olin-Sang 101	Reuven Kimelman NEJS	Lown 208 x2644	90
UHUM1 28a	*On Reading Ancient Texts* VII/VIII: M W 11-12:30/Lown 201	Tzvi Abusch NEJS	Lown 106 x2140	25
UHUM1 32a	*Why Things Happen* XIII: M W F 3/Shiffman 219	Cheryl Walker CLORS	Rabb 135 x3336	50
UHUM1 34a	*Mirror of Princes,Stories of Heroes I* III: M W F 9/Olin-Sang 201	Olga Davidson CLORS	Rabb 346	25
UHUM1 35a Sec. 1	*The Lyre and the Whirlwind* V: M W Th 10/Shiffman 216	Michael Kaufman Humanities	Rabb 346	25
UHUM1 35a Sec. 2	*The Lyre and the Whirlwind* X: M W Th 1/Olin-Sang 104	Michael Kaufman Humanities	Rabb 346	25
UHUM1 38a	*Myths of Origin and the Development* VI: T 10 Th F 11/Olin-Sang 201	Andrée Collard ROMCL	Shiffman 103 x2682	25
UHUM1 102a (HWS)	*Living Our Stories: A Dialogue: I* VII: M W 11 F 12/Shiffman 201	Martha Morrison CLORS Luis Yglesias ROMCL	Rabb 134 x2638 Rabb 247 x2278	90

Note: Schedule for Humanities Writing Seminars will be announced at the first meeting of the UHUM courses with HWS.

COURSE CHANGES: UHUM1 13bR (Prof. Johnston) will not be given in Fall Term 1984-85.
UHUM1 32a (Prof. Walker) -- Enrollment limited to 50 now.

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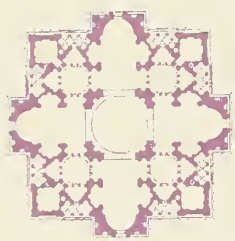
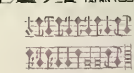
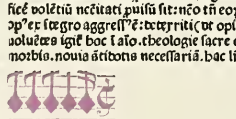
Quod cū audisset dauid: descendit in preciduū. Philistijm autem venientes diffusi sunt in valle raphaim. Et cōsuluit dauid dōm dicens. Si ascendā ad philistijm: et si dabis eos i manu mea? Et dixit dōs ad dauid. Ascende: q̄a tradens dabo philistijm in manu tua. Venit ergo dauid ad baalpharasim: et percussit eos ibi et dixit. Diuisit dōs inimicos meos coram me: sicut diuidunt aque. Propterea uocauit nomen loci illi? baalpharasim. Et reliquerunt ibi sculptilia sua: q̄ tulit dauid et

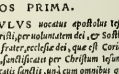
Cum plurimorū pōrū sua sit. oibus in actōnibū maiorē curā adhibēdā esse. vt vitē ꝓpetuitatē ꝓstare possim?: ad hāc quitē sp̄ēndā. q̄libet mortalis geneē tria virtibus insudare. Q̄ et ascēd posse. a nr̄is maiorib creditū ē: si singlis meditatōnibū opibusq̄ bonesti fōra accuratissime ꝓponat. Sed in hmōi plimarū affectōnū genē a nōnullis illustrib viris. bulusce mōi gīa diuerso calle q̄sita est. Naz ab alijs phis nakalis. vt platōe et arestotele: alijs moral. vt seneca: nōnullis poemata. vt fama ē de homero ⁊ virgilio: plerisq̄ etā eloq̄ntia. vt demostene ⁊ cicerone. Alijs tū etē dis. tū puersādis admistrādisq̄ legitō. vt legīē te ligurdo. solone. et trapano impatore: necnō de iustiniano. q̄ psulsus iuris corp̄ in lucē reduxit. q̄ reducētē q̄plures iuriscōsulti. vitē ꝓpetuitatē ꝓseq̄ arbitrati sūt: veluti Quit̄ muti?. paul? vlpian?. mlticq̄ p̄terea q̄a logū eēt recēsere. Et ꝓ q̄ theologia sacra olim sclar coronā ē: ma xime circa mater̄iā q̄ exigit canōiū legibusue fulcita. Quibū ēm p̄cit bō si naturali. poesi. eloq̄ntia sup astra volitā: si opicibū vtusq̄ iuris diuitias ꝓgreget: etiā si vniuersū mōm lucrēē: ata bo sui tētrimētū pariāē! Si xp̄m scia(ait mellifluus doctor) satis ē. et si cetera nescis. Quo gmot̄ vir p̄siliorū clarissim?: dnī Antonin? olim causar romāe sedis puisim?: temū archiep̄s florētin?. Sūmā egregiā q̄tū ad p̄tes distinctā ꝓgessit: q̄ vt vere vitē ꝓpetuitatē ꝓseq̄ facile possem?. Parē prima creatōis ī mensitatē. creaseq̄ hūane nobilitatē. atq̄ ne ab ea laborē diuīa le ge fulcitā pduxit. Secūda pē criminosas enormitates q̄tū bō a sua nobilitatē etiaz bodie labēē: subiūxit. Tercia pē statūto vniuersū sacmēta alia remedia q̄tū q̄libet restituerēē: p̄scriptsit. Et q̄rta pē ne recidiuū patrēē ꝓsuatiua dtutū. grāz ⁊ donoz spūscēti: coadiūxit. Et q̄ sapiētissimo ēsse q̄ addit sciam: addit ⁊ laborē. plēs dēē rriti magno sūptu q̄ ī ꝓpādis volumīb impēdēd̄ erat. otīo aut ignauie debīū. vel ab alia se potī? opa trāstuleēt. Quoz tantē ncēitati: siue hūano artificio: siue diuīa ope subuētū ē: vt iuenta nr̄a etatē hac ꝓtimēdū trāz facilitatē. plerīq̄ se studijs dedicarūt: q̄ quo sūptu plīma libōz volumīa: breui tpe pfitēē. ī viros claros euadē nituntē. Et q̄uia iā de magno voluminū nūero p bāz trāz impssores p̄ficē volētū ncēitati puisū sit: nēo tñ eoz id nouissimū (qd q̄ nōstrnū ⁊ vtilīū) op̄ ex sōgro aggress̄ē: dēerriti(vt opinor) magna codicū ⁊ trāz mlticubīe. Revolutēs igīē hoc l. ato. theologie sacre quidē alumni. rez satisdignā. ⁊ tanḡ nouis morbis. nouis ātidotis necessariā. hac trāz effigie characēr izata op̄ pfectū ⁊ cor



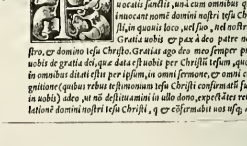


Et erit in loco vbi dicēē eis nō ꝑplus meus vos: dicēē eis filij dei viuētis. Et cōgregabunt filij iuda et filij israhel pariter. et ponēt sibi met caput vnū: et ascēdēt de terra: q̄a magnus erit ēgra





EPISTOLA PAVLI AD CORINTHIOS PRIMA.



PAVLVS vocatus apostolus ꝑ ihesu christi, per voluntatem dei, et sosthenes frater, ecclesie dei, que est corinthi, sanctificatis per christum ihesum, vocatis sanctis, una cum omnibus qui inuocant nomē domini nostri ihesu christi, in quouis loco, ipsorum, et nostro. Gratia vobis et pax a deo patre nostro, et domino ihesu christo. Gratias ago deo meo semper pro vobis de gratia dei, que data est vobis per christi ihesum, quod in omnibus ditati estis per ipsum, in omni sermone, et omni cognitione (quibus rebus testimonium ihesu christi confirmatū fuit in vobis) adeo, vt nō deficiatis in ullo dono, expectantes reuelationē domini nostri ihesu christi, q̄ et confirmabit vos usq̄ ad

University Studies in the School of the Humanities

Brandeis University

Calendar

Fall Term 1984-85	August 27, Monday	From 1:00 to 5:00 pm faculty members in the program will be available to help students make their course selections in the program.
	August 28, Tuesday	Faculty members in the program will be available to help students make their course selections in the program throughout the day. The scheduling of specific hours for each professor is coordinated by the University Studies office, Rabb 247.
	August 28, Tuesday 9 am-4 pm August 29, Wednesday 9 am-1 pm	Students are required to submit their course enrollment cards indicating on the back three choices in order of preference to the office of University Studies, Rabb 247, between 9:00 am and 4:00 pm on Tuesday and 9:00 am to 1:00 pm on Wednesday.
	August 30, Thursday	Placement results will be posted no later than noon, in advance of participation in any other sectioning activities.
	August 31, Friday - September 18, Tuesday	All late registration and requests for adjustments in placements must be made in the University Studies - Humanities office, Rabb 247 (not in the Registrar's Office). September 18 is the last day for filing course enrollment cards without late fee.
	December 3 and 4 Monday and Tuesday	Preregistration for spring courses in University Studies office, Rabb 247.

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Letter of Welcome

From the
Dean of the College

The University Studies program at Brandeis attempts to provide every student with a shared fund of knowledge and skills necessary to understand, to utilize and eventually to contribute to the civilization in which we live.

The Humanities component of University Studies will give you access to major texts and ideas of your civilization from the earliest period to the present and will help you to describe your world in words.

These texts are both beautiful and powerful. Since they are beautiful they will give you pleasure. Since they are powerful they bear watching with an alert and critical eye.

As dean of the college I am happy to welcome you to Brandeis and to this program.

Attila Klein
Dean of the College of Arts and Sciences and
Professor of Biology

University Studies in the School of the Humanities

What It Is and the Choices You Must Make

During Orientation Week (and again at the end of your first semester at Brandeis) you as freshmen must select courses for your upcoming semester. Among the first decisions you will have to make when you arrive in the fall will be the choice of courses in University Studies in the School of the Humanities. We offer the following information to help you understand the nature and content of our program and to assist you in making your selection from among the courses described at length on pages 10 to 40 of this booklet. We also wish you to understand the procedures for enrollment in University Studies in the School of the Humanities. What follows is a brief description of the intent and structure of the program, some indication of the relationship of University Studies in the Humanities and Freshman Writing at Brandeis, and also the rules and procedures which you must be prepared to follow when enrolling in our University Studies program. (These rules are to be found on page 8 of this brochure in the section entitled Procedures for Enrollment.)

Background and Intent of the University Studies Program in the School of Humanities

The School of the Humanities at Brandeis includes the departments of Classical and Oriental Studies, English and American Literature, Germanic and Slavic Languages, Near Eastern and Judaic Studies, Philosophy and the History of Ideas, and Romance and Comparative Literature. Each of these departments has its own character and interests; but all share a fundamental concern for the written record of the cultures with which they deal. Encompassing the major components of Western civilization, these areas of study make use of diverse analytical and critical techniques to interpret the meaning, present the beauty, and make useful the explanatory value of the literary and philosophical achievements of humankind from earliest times to the present.

Drawing on the resources of these departments, the School of the Humanities provides a two-semester program of study that is required of all persons entering the university, in their freshman year. This program is designed to enable you to explore the major literary and philosophical achievements of Western civilization, in large part with senior faculty members of the School of the Humanities.

The program is designed to help you to acquire a humanistic background that will enrich your general education in the liberal arts, deepen your understanding of diverse areas of academic endeavor, and prepare you for more advanced study. The study of the humanities is viewed not only as valuable for its own sake but also as inseparable from the study of all intellectual achievements and their consequences.

On page 42 of this booklet you will find a list of the faculty members of the program with descriptions of their primary areas of interest so that you may be able to match your interests with those of your teacher.

The Structure and Content of the Program

The program consists of two semester courses: one semester of study of major texts from the earliest period to the beginning of the Christian era (Step 1); and one semester in texts from the beginning of the Christian era to the present time (Step 2). This year as an experiment we are also offering one dialogue course. This is a year-long, unified course taught by a pair of teachers who will lecture, discuss, debate, and provide throughout the year an exchange of views that invites the students of the course into a unified account of the year-long readings. (See page 9.) When you study the course descriptions that follow you will see that in 1984-85 one year-long dialogue course, twenty Step 1 courses (fall) and twenty-two Step 2 courses (spring) will be offered.

Although these courses have different titles and widely varying concerns, a basic assumption of all the courses is that literature, philosophy and scripture reflect the world-view of the culture in which they originate and reveal a specific understanding of the nature and value of life within that culture, and also in the successor cultures which include it as part of their inheritance. Further, the *relationships* among the various cultures to be studied, and the interweaving of the views that they present, are formative elements of the Western tradition. Within a framework of common texts and purposes some courses are designed to consider a series of general issues, while others focus on specific problems.

The readings for the courses reflect both the essential coherence of the program and the flexibility of approach appropriate to an array of individual courses sponsored by all of the departments in the School of Humanities. Each step of the program has two Common Texts: *Genesis-Exodus* and Homer's *Iliad* for Step 1 and Dante's *Divine Comedy* and Shakespeare's *King Lear* for Step 2. While many of the readings are, as we have said, similar among the courses, you will note, as you study the course descriptions, that variations occur in accord with the individually conceived theme of each course, the manner in which the diverse texts lend themselves to inter-textual comparison, and the scholarly interests of the faculty members involved. Thus, all of us in the program will participate in an enterprise bound together by common concerns and central materials, but marked also by a significant diversity.

Relationship of the Writing Component in University Studies in the Humanities and the Freshman Writing Seminars at Brandeis

At Brandeis every student must satisfy the English Composition Requirement. This can be done either through the Freshman Writing Seminars, or by exemption, or in certain cases through one of the Humanities Writing Seminars.

The writing component of University Studies in the Humanities, which consists of the three papers and two essay examinations required in all courses, is an integral part of Brandeis' writing program. It adds to the Brandeis curriculum two semesters of directed writing and supplements the Freshman Writing Seminars. In the University Studies courses in the School of the Humanities students will write papers directly related to the

subject matter of their inquiry. In Freshman Writing Seminars, writing itself is the subject of the course; writing is taught as a skill which requires practice, correction, and good models. Students learn to edit and rewrite their own prose and that of others in workshops and in regular individual conferences with the instructor. Methods learned in Freshman Writing Seminars are applicable to writing in University Studies and all other college courses. University Studies courses may provide subjects for some Freshman Writing Seminars essays.

As an experiment the Humanities Program has designed a lab-type supplement to the Humanities courses called the *Humanities Writing Seminar*. These seminars, available only in certain courses, meet one day a week in small groups. The course enables qualified students to satisfy both a Humanities requirement and the University writing requirement simultaneously. In the Humanities Writing Seminar assignments will be limited to the skills needed for university-level writing and thinking. Individual tutorial and careful attention to the progress of writing are central to these courses.

Incoming freshmen will be divided into four groups on the basis of their high school records and College Entrance Examination Board Verbal Aptitude and English Achievement Scores:

1.
Those who will be exempted from the English Composition Requirement upon arrival and for whom the directed writing in the University Studies in the Humanities will constitute their training in writing at Brandeis.

2.
Those who will be required to take Freshman Writing Seminar and who may enroll simultaneously in a course in University Studies in the Humanities.

3.
Those who will be offered a choice between a separate credit, three-day-a-week Freshman Writing Seminar and a non-credit, one-day-a-week linked Humanities Writing Seminar.

4.
Those who will be required to take a placement examination to determine whether they need to take Basic Composition, a non-credit course that prepares students to take a Freshman Writing Seminar. After the exam and consultation with the instructors, students will enroll in the appropriate course or courses in the fall.

Students eligible to choose between a Freshman Writing Seminar and a Humanities Writing Seminar should note that they take one of the latter by enrolling in one of the following courses: UHUM1 10a (Grossman), UHUM1 15a (Klein), UHUM1 27a (Kimelman), UHUM1 102a (Morrison-Yglesias). You may enroll for the Humanities Writing Seminar that accompanies these courses by indicating HWS (Example: 10a/HWS) on your enrollment card when submitting it at registration.

The Humanities Writing Seminars are available as a means for satisfying Brandeis' Freshman Writing requirement only to members of the class of 1988 who receive permission to choose between a Freshman Writing Seminar and a Humanities Writing Seminar.

Writing and Study Resources in University Studies in the Humanities

As you work on essays or exams for your courses in Humanities you should make use of the help offered during office hours by your professors, Humanities Writing Seminar teachers and course assistants. In addition, each semester a writing assistant will be available. This individual, a trained teacher of writing, will assist you with problems related to your essays no matter in what course you are enrolled. We urge you to make use of the time of our writing referral assistants.

Taylor Prizes in Writing

The Taylor prizes, named in honor of Mary Ann Taylor whose administrative work helped establish University Studies-Humanities at Brandeis, are awarded each spring for outstanding essays written as part of course work for University Studies courses in the Humanities.

The winners for 1983-1984 were: Cynthia Chason, *Feminity Versus Christianity in the Middle Ages;* Jerome Lane, *Love, Light, Language, and Vision in The Beatific Vision of Dante;* Andrew Maze, *Strange Bedfellows: Odysseus' Bed as a Cultural Root with Nature.*

Procedures for Enrollment in University Studies in the School of the Humanities

During Orientation Week (August 27 - August 31) you will have the opportunity to consult with faculty members in the program on August 27 and 28. On Wednesday, August 29 (by 1:00 pm), all students are required to submit a card indicating three choices of courses in order of preference; and on Thursday, August 30, placement results will be posted in advance of other sectioning activities. We will try to place you in your first choice course. However, we feel that it is also desirable to keep classes as small as possible, so some persons may as a result be placed in their second or even third choice courses. Step 1 should be completed before Step 2. (Most courses have a class size of about twenty-five; but six of the courses and the year-long course will have a larger number of students. In making your choice, you may wish to consider both the nature of the readings and the size of the class.) After initial placement, no student can change placement except by permission of the coordinator (Luis Yglesias, Rabb 248).

Summer Preparation

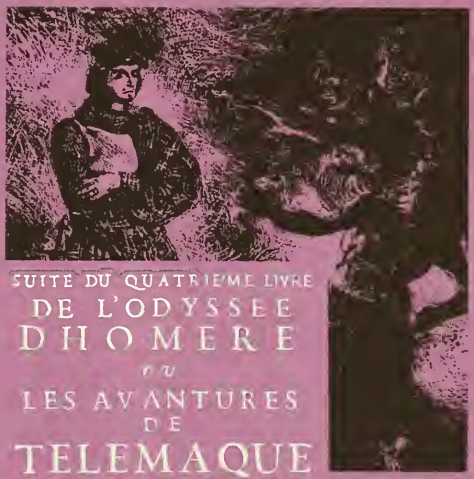
We, as the faculty of this program, look forward to our courses with a great deal of excitement and we hope that you will study carefully our course descriptions so that you can make a judicious selection of courses when you arrive at Brandeis. In addition, we encourage you to begin reading *Genesis-Exodus* from the *Bible* and Homer's *Iliad* (translations by Latimore [Chicago] and Fitzgerald [Doubleday] are recommended) during the summer months, so that you will have a head start with the Common Texts for the fall.

The Committee for University Studies in the Humanities

The Dialogue Course

This year we are offering one course that continues from September to May. Students who wish an integrated, progressive account of the culture from the earliest texts to the modern period might consider this special course. This course has two professors who will not alternate, but rather will debate, discuss, complement and integrate their interests and points of view. This course has a challenging reading list. It uses art, music, and cultural history to set the texts of our culture in an integrated year-long pattern. Dialogue between teacher and teacher, teacher and student, and student and text is at the heart of this experiment. This course will enroll up to 90 students.

By enrolling for this course in September you will be indicating your intention to continue through the year.



Enrollment 90
Martha Morrison
Luis Yglesias

UHUM1 102a; UHUM2 102b
Living Our Stories:
A Dialogue

Block VII:
MW-11; F-12

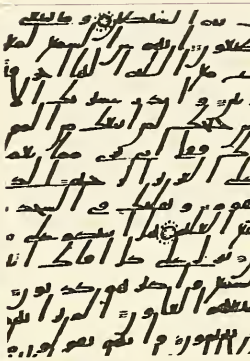
Reading List:
Hesiod, *Theogony*; Homer, *Iliad, Odyssey*; *Genesis-Exodus, Job*; *Gilgamesh*; Virgil, *Aeneid*; *Matthew, John*; Malory, *Le Morte d'Arthur*; Dante, *Divine Comedy*; Shakespeare, *King Lear, The Tempest*; Carroll, *Alice in Wonderland*; Twain, *Huckleberry Finn*; selections from the *Chronicles of Narnia*; Doris Lessing, *The Marriages of Zones Three, Four, and Five.*

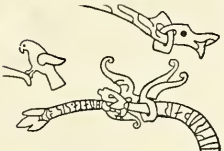
What happens when a specialist in ancient texts with an urgent sense of their contemporary relevance and a modernist with a deep respect for the past explore what they have to learn from one another? The following two courses, which can be taken as a unit or singly, are the outcome of such a dialogue, conceived as a model of how past and present continually reshape one another. The stories that we will discuss represent the continuing efforts of human beings to give shape to the world in which they live and to find their own places in it, or, to put is another way, to get their own stories straight. And that's something we all have to do, after all.

I.
Foundations
Whether it be Homer or the Old Testament, ancient authors described their world with vigor and confidence, while the stories they tell about characters like Achilles, Odysseus and the Patriarchs question the principles upon which their world is based. The resolution of these questions and the more personal concerns of Job and Gilgamesh can be understood within the structure of a given cosmos, but from the modern point of view, such answers can only open new questions. Even in antiquity the reshaping process began. Virgil and the New Testament take up the issues of what was already ancient and offer, through the stories of Aeneas and Jesus, new alternatives. With the admission of alternatives, the old orders are shaken and so begins the modern era.

II.
Rebuilding Among Ruins
"In the beginning was the word," so begins the *Gospel according to St. John*, because the author had one story — the story of Jesus — in mind and was confident that the whole of human experience and its meaning could be contained within it. Forty-some lifetimes later, Goethe's *Faust* retranslated *John* to say "In the beginning was the *deed*," with the approval, at least, of his Mephistophelian poodle. Long before John or Goethe, Homer had affirmed that we can never know what human beings (and gods) have done, we can only tell stories. Can actions ever escape the structures of story and still have meaning? This semester will examine the ever increasing tension that arises in the modern period between the impulse to do something new and the weight of the old foundation stories which we examined last semester and which have the vital peculiarity of returning meaning to human action just when they seem the least relevant.

Some students in this course will comprise one section of a Humanities Writing Seminar according to the rules specified on page 6.





All Courses will enroll 25 students, except as indicated

*This course will enroll 90 students

**This course is a year-long dialogue course. A student wishing to take this course will be indicating intention to continue through the year.

#Enrollment in this course is open to all students. In addition students may enroll in this course as a Humanities Writing Seminar according to the rules on page 6.

UHUM1 5a
Forms of Human Excellence

Susan Scheinberg
Classical and Oriental Studies

UHUM1 6a
Interpreting Our Origins

Alfred Ivry
Near Eastern and Judaic Studies

UHUM1 9a
The Tragic View of Life

Eugene Goodheart
English

UHUM1 10a
The Structure of the Human World: Antiquity

Allen Grossman
English * #

UHUM1 11a
Continuity and Discontinuity in Western Tradition

John Burt
English

UHUM 13bR
Cornerstones of the West

Patricia Johnston
Classical and Oriental Studies

UHUM1 14a
The Growth of Understanding: Myth, Religion, and Philosophy

Jerry Samet
Philosophy

UHUM1 15a
Blood Cultures

Karen Klein
English #

UHUM1 17a
Philosophical Ideas and Human Self Understanding I

William Johnson
Philosophy *

UHUM1 18a
Mirrors

Leonard Muellner
Classical and Oriental Studies

UHUM1 22a
Mankind's Encounter with Evil

Nahum Sarna
Near Eastern and Judaic Studies

UHUM1 23a
On Justice

Aaron Katchen
Near Eastern and Judaic Studies

UHUM1 27a
Understanding Evil and Human Destiny

Reuven Kimelman
Near Eastern and Judaic Studies *#

UHUM1 28a
On Reading Ancient Texts

Tzvi Abusch
Near Eastern and Judaic Studies

UHUM1 31b
Divinity, Kingship and Humanity

Martha Morrison
Classical and Oriental Studies
(taught during spring semester)

UHUM1 32a
Why Things Happen

Cheryl Walker
Classical and
Oriental Studies

UHUM1 35a Sec. 1
and Sec. 2
The Lyre and The
Whirlwind

Michael Kaufman
Heller School

UHUM1 38a
Myths of Origin and the
Development of
Patriarchy

Andrée Collard
Romance and
Comparative Literature

Dialogue Course
See page 9.

UHUM1 102a
Living Our Stories:
A Dialogue: I

Martha Morrison
Classical and
Oriental Studies and
Luis Yglesias
Romance and
Comparative
Literature * ** #

Enrollment 25 Susan Scheinberg	**UHUM1 5a** **Forms of Human Excellence**	Block VII: MW-11; F-12
Book: Hesiod, *Works and Days*; Homer, *Iliad*; Sophocles, *Ajax*; Plato, *Apology, Crito, Phaedo*; Aristophanes, *Clouds*; Virgil, *Aeneid*; *Genesis, Exodus*; *Gospel according to Matthew*.	Plato suggests that the philosopher Socrates was "the best and wisest and most just" of all men — a model of human excellence. Was he right? What are we to make of the competing claims of the Homeric hero Achilles or Hector, his opponent? What of Aeneas, the father of the Roman people? What of Moses, or Jesus? This course considers the arguments of the greatest ancient writers in support of different understandings of human excellence. The variety of their responses to the problem of how one should live raises a further question, whether there is one best way of life, one single form of excellence. We shall address these and related topics — the proper relation of the individual to his family and to the political community, the relation between man and the divine, the limits of human achievement and human freedom — through a careful reading of the assigned texts. Course requirements include three short papers, a midterm and a final examination.	

Enrollment 25 Alfred Ivry	**UHUM1 6a** **Interpreting Our Origins**	Block V: MWTh 10
Texts: *Genesis* and *Exodus*; Aeschylus, *Prometheus*; Sophocles, *Oedipus Rex*; Homer, *Iliad*; Virgil, *The Aeneid*; *The Gospel according to Matthew*.	This course will examine texts that stand at the beginning of Western literature and civilization, as judged and interpreted by the heirs of that civilization. The origins of our culture will be traced through a close reading of the tales of these origins, in Scripture, epic poetry and drama. We shall attempt to understand these stories first on their own terms, as the response of ancient humans to the mystery of their own beginnings. We shall then explore the meaning which these texts came to have in late antiquity, a meaning which they represent to this day. Biblical texts will be viewed in the perspective of the rabbis and church fathers; Homer will be complemented by Virgil, Aeschylus by Sophocles. We shall look for those elements in each work which allowed it to speak to its own and to succeeding generations, and try to identify the mechanisms of interpretation through which our origins remained ever fresh. Requirements: Three papers, two examinations.	

Enrollment 25
Eugene Goodheart

UHUM1 9a
The Tragic View of Life

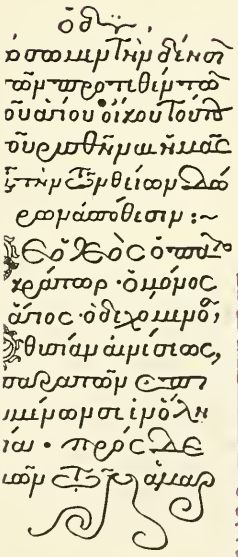
Block VI:
T-10; ThF-11

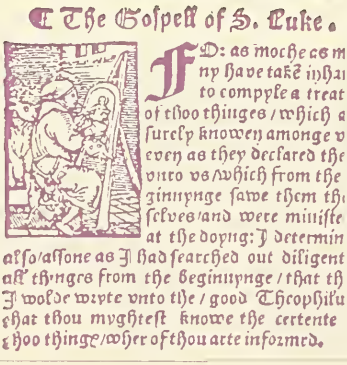
Texts will include: Homer, *Iliad*; Aeschylus, *Oresteia*; Sophocles, *The Theban Cycle*; Euripides, *Bacchae*; selections from Plato's *Republic*; Aristotle's *Poetics*; Nietzsche's *The Birth of Tragedy*; *Genesis*, *Exodus*, *The Book of Job*, *The Gospel according to Matthew*.

The ancient Greeks viewed the lives of men and women as enactments of fates over which they had no control. Yet the literature of the ancient world presents images of powerful men and women (heroes and heroines) whose capacities for thought and action are undiminished by the fate that governs them. The action of the hero or heroine may lead to his or her destruction but it leaves its mark upon the emerging civilization, its conception of divinity, familial and political authority, character and justice. Views of man's tragic existence are given shape by the artistic forms that embody them: the epic in the work of Homer, drama in the works of Aeschylus, Sophocles and Euripides, each dramatist conceiving his own dramatic form. Our study of classical tragedy will conclude with a consideration of selected passages from Plato's *Republic*, Aristotle's *Poetics* and Nietzsche's modern work *The Birth of Tragedy*, which present contending views of Homer and the tragic poets.

For another perspective on man's fate, we will read selected works of the Bible.

Course requirements: three short essays and two examinations.




The Gospell of S. Luke.

FO: as moche as m
ny have take inha
to compyle a treat
of thoo thinges / which a
surely knowen amonge v
even as they declared the
vnto vs / which from the
ginnynge sawe them th
selves / and were ministe
at the doyng: I determin
also / assone as I had searched out diligent
all thinges from the beginnynge / that th
I wolde wryte vnto the / good Theophilu
that thou myghtest knowe the certente
thoo thinge / wher of thou arte informed.

Enrollment 90
Allen Grossman

UHUM1 10a
The Structure of the Human World: Antiquity

Block V:
MWTh-10

The texts to be studied in this course are Homer, *Iliad*; the *Gilgamesh Epic*; *Genesis* and *Exodus*; Aeschylus, *Oresteia*; Sophocles, *Oedipus Rex*; Virgil, *The Aeneid*; Plato/Socrates, *Apology*; the *Book of Ruth*; and *The Gospel according to Matthew*.

This course of study assumes that the human world is not simply given to the human community by nature but rather is structured and transmitted through representations — stories which people receive and tell. Hence, it becomes important to examine the first representations to see what the structure of the human world is, and to ask whether it cannot be otherwise. Each text is viewed both as a singular action with its own beauty and structure and also as a world description which can be compared with other world descriptions.

Among the questions that will be asked are the following: What difference does it make for life in a world if the story about it includes a beginning (as *Bible*) or by contrast a point of emergence (as *Iliad*)? What difference does it make for what can be known or done in a world if the cause of the world is outside and other than the world, or inside and of like substance with it? What is the characterizing value-bearing activity of the person in the founding texts of Western civilization? Are there one, two, or several such actions; and does the scene and conception of such an action change as texts recapitulate and comment on one another across time? Emphasis will be placed on the human activity of forming the person in worlds characterized by the apparent inevitability of hierarchy, and by scarcity of the fundamental terms of existence.

As a writer, the student in this course will be required to find three significant problems and to develop the evidence for and implications of these problems in three papers of five to seven pages each. There will also be two examinations requiring the writing of such essays.

Some students in this course will comprise one section of a Humanities Writing Seminar according to the rules specified on page 6.

Homers Odüßee
übersezt
von
Johann Heinrich Voß.

Hamburg,
auf Kosten des Verfassers.
1781.

Enrollment 25 John Burt	**UHUM1 11a** **Continuity and Discontinuity in Western Tradition**	Block III: M W F 9
Texts will include: Homer, *Iliad*; *Gilgamesh*; *Genesis*, *Exodus*, *Jonah*, *Job*, *Matthew*, *Romans*; Aeschylus, *Oresteia*; Euripides, *The Bacchae*; Sophocles, *Oedipus the King*; Plato, *Apology*, *Crito*, *Phaedo*; Augustine, *Confessions*.	One discovers what the human is, it seems, only when one sees it in confrontation with that which is beyond it. Those things which are beyond us limit and thwart us, but in so doing they give us a sense of our value and destiny, they order our experience, and they provide us with a final justification for our acts. They do this in two contradictory but equally necessary ways. First, they establish those metaphysical laws and moral maxims by which experience and conduct are governed. Second, they require us, in the name of those very powers which established those laws and maxims, to circumvent them. These two methods of confrontation with transcendental powers, which we might call the principle of order and the principle of discontinuity, depend upon each other in complex ways. The principle of discontinuity depends upon a prior principle of order which it must subvert, as for example the Book of Job depends upon the wisdom literature it	implicity criticizes or as the grace Paul describes in the Epistle to the Romans depends upon Paul's severe notions about the law which that grace compromises. But the principle of order also depends upon the principle of discontinuity, as for example the Mosaic law is made possible only by Abraham's prior willingness to perform, when his Lord commands him to do so, an act which he abhors, or as the new order of justice established at the end of the *Oresteia* depends upon the endless cycle of transgressions which made that new order necessary. This course will examine the interaction between order and discontinuity in certain central texts of Western culture, and it will attempt to address the questions of how values which inhere in the establishment of order differ from those which are established by the interruption of order. Requirements: three short papers, a midterm, and a final exam.

Enrollment 25 Patricia Johnston	**UHUM1 13bR** **Cornerstones of the West**	Block VIII/X: M W 12:30-2
Required texts: Hesiod, *Theogony*; Homer, *Iliad*; Virgil, *Aeneid*; *Genesis*, *Exodus*; Aeschylus, *Oresteia*; Plato *Euthyphro*, *Apology*, *Crito*, *Phaedo*; Euripides, *Alcestis*; Pindar, *The Odes*; Catullus, *Poems*; Horace, *Satires*; *Gospel according to Matthew*.	Tradition is, by definition, the "handing down" of culture from one generation to the next. The literary and philosophic tradition of the West has been preserved in a number of works of literature, sometimes reinterpreted or modified by subsequent authors, and thus reflects changing conceptions with the passage of time and the accumulation of experience. A number of these works of literature and philosophy will be studied in this course, with	emphasis on the works of the classical Greek and Roman worlds. Comparisons will then be made between Greco-Roman and Hebrew tradition. The degree to which these two worlds merged to form a basis for Western culture will then be considered. In the course of the semester, three written papers will be assigned. There will be a midterm and a final examination.

Enrollment 25
Jerry Samet

UHUM1 14a
The Growth of Understanding: Myth, Religion, and Philosophy

Block XI:
T 1 Th F 2

Required texts: Homer, *Iliad; Genesis* and *Exodus;* Selections from the Pre-Socratic Philosophers; Plato, *Euthyphro, Apology, Crito, Meno, Republic;* Aristotle, *Nichomachean Ethics.*

The texts we will be studying in this course are among the most important written works in the Western world. They represent three different ways of understanding reality: the mythic conception of Homer's *Iliad*, the religious conception of *Genesis* and *Exodus*, and the philosophical conception developed by Socrates, Plato, and Aristotle.

We will begin to explore these different conceptions by considering them in the light of the following broad philosophical themes and questions: (1) What gives value to an individual's life? What image of the hero or 'virtuous person' is being presented? (2) What is the proper relation between human beings, the world of nature, and the spiritual realm? What is the appropriate relation between individuals and the broader society? (3) To what extent is it possible for human beings to understand their world? How can such understanding be achieved? How can it be conveyed?

The format of the course will be a combination of lecture and discussion. There will be three written papers, a midterm and a final examination.

Enrollment 60
Karen Klein

UHUM1 15a
Blood Cultures

Block V:
M W Th 10

The primary texts for the course are Homer, The *Iliad* and the *Odyssey;* Aeschylus, *Oresteia;* Euripides, *Bacchae, Trojan Women;* Plato, *Symposium;* selections from Aristotle, *Nicomachean Ethics; Genesis, Exodus, Ruth, 1 Samuel, 2 Samuel;* selections from the *Gospels according to Matthew* and *John; Beowulf.*

Each text will be studied intensively in itself and within its wider social context with attention to such variables as class and gender.

This course will examine texts which are products of cultures based on kinship groups. This examination will involve issues of hierarchy and power, the valuation of physical dominance, the place accorded to subgroups, the cultural symbols for prowess and their possible substitutes, the changing locus of authority. The transmission and internalization of values within the familial or tribal groups will be studied in specific relation to reciprocal bonding, the significance of fear and repression, the permutations and conflicts of loyalty within degrees of kinship relations, and the expansion of the notion of what constitutes kinship or belonging.

Interwoven among all these general concerns are the literal and symbolic meanings of blood. Blood, for these cultures, is the core reality, the source of values and bonding, the deepest violation, the emblem of power. Codes of behavior define its shedding into permissable and non-permissible categories. The majority of the texts studied in this course involve central acts of murder as violation, as ritual, as sacrifice; or intimate the search within these cultures for alternatives to bloodshed. These alternatives — ethical, spiritual, communal — all present themselves as possibilities with varying degrees of limitation and success.

This course includes three Humanities Writing Seminars and will receive 45 students according to the rules specified on page 6.

Enrollment 90 William Johnson	**UHUM1 17a** **Philosophical Ideas and Human Self Understanding: I**	Block XV: T 2-4 3rd hr TBA
Works to be studied: Homer, *Iliad*; selections from Greek tragedy; selections from the *Old* and *New Testaments*; St. Augustine, *Confessions*.	An examination of important philosophical ideas which have contributed to human self-understanding, the course presupposes that an accurate interpretation of the place and role of the person in the modern world means careful reflection on the great ideas of the Western philosophical tradition.	In this course, the philosophical ideas which are studied are taken from the great classics of Western literature, including several Greek dramatists, Homer, the Hebrew and Christian Scriptures, and Saint Augustine. Three papers and two examinations will be required.
Enrollment 25 Leonard Muellner	**UHUM1 18a** **Mirrors**	Block IV: T Th-9 F-10
The reading list is: Hesiod, *Theogony*; Homer, *Iliad*; Sophocles, *Oedipus Rex*; Euripides, *Bacchae*; Aristophanes, *Birds*; Plato, *Apology of Socrates*; *Gilgamesh*; *Genesis* and *Exodus*; Virgil, *Aeneid*; *Gospel according to Matthew*.	The course will study these texts as aesthetic, ideological artefacts appropriated and even generated by whole cultures and their traditions. Since the texts are a series of more or less complete world descriptions, each derived from an indeterminate set of possibilities, we will redefine from culture to culture and text to text a fluctuating group of world- and man-defining categories, such as: divinity, animality, masculinity, femininity, mortality, the hierarchy of power and privilege, solidarity, individuality, friendship, bad behavior and its sanctions, fame and oblivion, the difference between subjects and objects, inner and outer mental activity, mind and body, the forms of economic and social exchange.	Then it's a question of understanding the artistic and conceptual principles which generate the stories and their meanings. Where the texts feature heroes or heroines the course will focus on their dramatic interaction with society and its conventional values in order to understand the ultimate definitions of the human condition implicit or explicit in their stories. The overall purpose of the course is to exhibit a set of inter-related but distinct mirror images of the world and humankind. Three papers and two examinations will be required.

Enrollment 25
Nahum Sarna

UHUM1 22a
Humankind's Encounter with Evil

Block VII/VIII:
MW 11-12:30

The texts to be studied: *The Gilgamesh Epic*; selections from *Genesis* and *Exodus*; Homer, *Iliad*; Sophocles, *Antigone* and *Oedipus Rex*.

This course aims to give the student firsthand exposure to the experience of some of the universally recognized classics of the Mesopotamian, biblical and Greek worlds in which men confront the phenomena of evil — suffering, injustice, death. It will focus largely on the following issues: varying perceptions of the origin and nature of evil, the types of problems posed, the quest for meaning, the varieties of modes of human response and their underlying presuppositions. These latter will be explored in relation to the civilizations that produced these classics.

Student obligations: three papers, two examinations.

Enrollment 25
Aaron Katchen

UHUM1 23a
On Justice

Block X:
MWTh-1

Works to be studied: Homer, *Iliad*; Aeschylus, *Oresteia*; Sophocles, *Oedipus Tyrannos*; Thucydides, *Peloponnesian War*; Plato, *The Republic*; Aristotle, *Nicomachean Ethics* (in part); Virgil, *Aeneid*; *Genesis*, *Exodus*.

There are, of course, numerous definitions of justice. Some have been dispensed in courts of law, some revealed in the precincts of religion. Some have focused on individual rights and responsibilities, some have reflected more largely on the nature and order of the cosmos. All are grounded, however, in a specific conception of humanity, of humankind's potential and limitations; all deal, in some measure or other, with the equities and inequities in the human condition.

It will be our concern in this course to examine, first of all, the premises on which individuals and societies have based their conceptions of right and fairness, and from which human beings derive the principles on which they act. We shall have to consider the merits of the active versus the contemplative life: the consequences of withdrawal from society in search of oneself, or even the extent to which the interest(s) of the individual is (are) independent of or intertwined with the aims and goals of society and form the basis of the social contract. This can be put differently: the destiny of the individual, a person's fate (and even the free will to do one's own thing or even act at all) may be so tied up with the lives and needs of one's family, friends, countrymen, and even enemies, that there seems to be no end nor limit to one's personal involvement, responsibility, or even guilt.

New principles, institutions, and structures may have to evolve in order to rectify inequity, overcome past misdeeds and misfortunes, and signal hope for the future. These concerns are articulated in many and various ways in literature. "Such is the way the gods spun life for unfortunate mortals," sang Homer, "that we live in unhappiness." Achilles' acceptance of the premise that the gods visit sorrow upon humanity and that humankind can do little to relieve it allowed for a recognition of his own mortality and then his just reconciliation into society and with himself.
For Homer and for other writers, suffering was understood to bring

learning. Aeschylus saw justice ultimately leading to expiation in the law court for a long concatenation of misdeed, suffering, and retribution. Sophocles' Oedipus suffered through learning, but also executed justice as an intrinsic part of his self-discovery. Thucydides investigated how persons and states in the crisis of war use or abuse power and cause suffering. In the aftermath of war, in the crisis of democracy, and with the disappearance of standards of conduct, Plato drafted a blueprint for a new social system, so that justice, a state of the soul and an absolute as he defined it, would be understood and recognized as a true good, worth pursuing. Yet Aristotle, his pupil, denied that any absolute unchanging form of justice existed in the abstract. There were many varieties of justice, he insisted, by which societies try to provide and secure a fair share of happiness and well-being for each person, and he proceeded to describe and differentiate them. Virgil tied justice to national destiny, to duty, honor, and piety, to acceptance of one's fate and obeying the will of the gods. In this, he harked back to Homer, but he transformed these issues into an epic commentary on the justice of bringing Roman civilization to the world.

Genesis asks: "Will the Judge of all the earth not act justly?" It responds, in effect, and the response continues with *Exodus*, that precisely, because God is moral, the Israelite, both created in His image like all humankind, and liberated uniquely by God from bondage, must imitate Him by setting up a just society.

Justice, then has many ramifications. In some works it is obvious as a theme, in others less so. Moreover, it is but one of the dimensions of each work, and we cannot restrict our discussions to it. Justice can, however, and will provide the golden thread to guide us through the labyrinth of human experience as understood by the world of antiquity.

Requirements: three papers and two examinations.

Enrollment 90
Reuven Kimelman

UHUM1 27a
Understanding Evil and Human Destiny

Block IX:
T 11-1; Th-12

Texts for the course: *Genesis, Exodus;* Homer, *Iliad;* Sophocles, *Oedipus the King;* Platonic dialogues from *Euthrypho* to the *Phaedo; Job;* possibly *Gospel according to Matthew.*

This course is designed to introduce the student to some of the Western classics which deal with evil — suffering, injustice, death — and with human destiny including the relationship with God, the world, and history. The course will focus on how the formative cultures of our civilization — the Hebrew and the Greek — wrestled with these problems and how human life was endowed with meaning in the light of their respective resolutions of these issues.

Requirements: three papers, two examinations.

Some students in this course will comprise one section of a Humanities Writing Seminar according to the rules specified on page 6.

Enrollment 25 Tzvi Abusch	**UHUM1 28a** **On Reading Ancient Texts**	Block VII & VIII: MW 11-12:30
The texts to be studied: the *Gilgamesh* epic; *Genesis-Exodus; Jonah; Psalms; Daniel;* Homer, *Iliad;* and other texts.	Selected Babylonian, Biblical and Greek classics will be read. These works present major issues of human concern as problems confronting the heroes. We shall unravel these texts and identify the issues at their core. The action, structure, and meaning of each text as well as the psychology of the main characters will be discussed. The course aims to show the student ways of reading and understanding literary expressions of the adventures of the spirit and the imagination; each text, moreover, serves as a window into the soul and mind of its author and his civilization. Requirements: three papers and two examinations.	

Enrollment 25 Martha Morrison (to be given in the spring)	**UHUM1 31b** **Divinity, Kingship and Humanity**	Block XIII: MWF-3
Texts to be studied: Hesiod, *Theogony;* Homer, *Iliad; Genesis-Exodus; I-II Samuel; Enuma Elish; Gilgmesh;* Virgil, *Aeneid.*	Classical, biblical and ancient Near Eastern myths, epics, and other literary works reveal perspectives on the organization of the universe and the relationships among humankind, society, nature and the divine. Embedded in these cosmologies are views concerning the nature of divine authority, the structure of society, and the origins and nature of human authority within the society. Of particular interest are issues relating to the role of the individual within the cosmos and to human values, standards and ideals. The powerful traditions of the Greek, Hebrew and ancient Near East will be illustrated by the breadth and diversity of these great texts of antiquity. Particular attention will be given to such topics as: the individual's relationship to the divine and to his or her society; the emergence of order in the cosmos and in society; the origins of government; the meaning of kingship; and the origin, purpose and efficacy of the law. Special areas of discussion will include: the challenges of individuals to the existing order; the results of accepting or rejecting responsibility within the existing order; limitations on human intellectual and physical capabilities; and the evolution of concepts of the individual, society and the divine. Student obligation: three papers and two examinations	

Enrollment 25
Cheryl Walker

UHUM1 32a
Why Things Happen

Block XIII:
MWF-3

Texts:
Genesis, Exodus, Job, Gospel according to Matthew;
Homer, *Iliad;*
Aeschylus, *Oresteia;*
Virgil, *Aeneid;*
Euripides, *Hippolytus.*

The basic question to be addressed will be that of why things happen, a central issue for every culture and every individual; the answer accepted by a society is both specific in its applications and universal in its perceptions. For the question of causality has important consequences for the society and the individual: personal and social responsibility for one's actions, the degree of one's control over the physical and metaphysical world, the very significance of action. A major concern thus will be the relationship between divine and mortal beings.

Selected works from the biblical, Greek and Roman world will be examined to determine the answers of some ancient cultures to these questions and the variations possible within a single society. We shall consider the afflictions and limitations imposed by God and society upon humankind in the stories of Job, Orestes, Hippolytus and Aeneas; the value of history for explaining people and events in *Genesis, Exodus* and the *Iliad;* and the fusion of the historical and the religious explanations in the *Gospel according to Matthew.*

The class will be conducted as a mixture of lecture and discussion. Two examinations and three papers are required.

Enrollment 25
Michael Kaufman

UHUM1 35a Sec. 1*
The Lyre and the Whirlwind

Block V:
MWTh-10

Texts:
Homer, *Iliad;*
Sophocles, *Oedipus Rex, Antigone;*
Euripides, *Hippolytus;*
Plato, *The Apology;*
Genesis-Exodus; Job;
Virgil, *Aeneid;*
Gospel according to Matthew.

This course will examine some of the major literary and philosophical texts of the three formative cultures — Greek, Hebrew and Roman — that constitute the main tributaries of our civilization. Readings and class discussion will attempt to broaden our intellectual boundaries by developing a critical understanding of how the ancients gave expression to their experience of the world. Specific attention will be given to the writers' conceptions of the divine, the meaning of human exploits and the role of chance in human life. The overarching theme of the course will be an investigation of each writer's view of what constitutes the good and the moral values each must cultivate.

Students will be required to write three essays, a midterm and final examination.

*When enrolling, include section number as well as course number.

Enrollment 25
Michael Kaufman

UHUM1 35a Sec. 2*
The Lyre and the Whirlwind

Block X:
MWTh-1

Texts:
Homer, *Iliad;*
Sophocles, *Oedipus Rex, Antigone;*
Euripides, *Hippolytus;*
Plato, *The Apology;*
Genesis-Exodus; Job;
Virgil, *Aeneid;*
Gospel according to Matthew.

This course will examine some of the major literary and philosophical texts of the three formative cultures — Greek, Hebrew and Roman — that constitute the main tributaries of our civilization. Readings and class discussion will attempt to broaden our intellectual boundaries by developing a critical understanding of how the ancients gave expression to their experience of the world. Specific attention will be given to the writers' conceptions of the divine, the meaning of human exploits and the role of chance in human life. The overarching theme of the course will be an investigation of each writer's view of what constitutes the good and the moral values each must cultivate.

Students will be required to write three essays, a midterm and final examination.

*When enrolling, include section number as well as course number.

Enrollment 25
Andrée Collard

UHUM1 38a
Myths of Origin and the Development of Patriarchy

Block VI:
T-10; ThF-11

Texts:
Genesis-Exodus 1-20;
Homer, *Iliad;*
Book of Ruth;
Hesiod, *Theogony;*
The Gilgamesh Epic;
Plato, *Symposium;*
Sappho, *Collected Poems;*
Euripides, *Bacchae;*
Jane Harrison, *Themis;*
American Indian myths: texts to be announced.

In this course we will be studying stories about how people have accounted for the sources of their being. We will be asking ourselves questions like: What is patriarchy? Is it inevitable and universal? Are there alternatives to it?

We will be concerned with the effects of these accounts on women. Some of these stories provide authorization for social control and we will be determining how these controls have had an impact on women's lives and consciousness. Also we will try to determine what alternative representations are embedded in some of these narratives. Are there differences in values, perspectives and structures in stories women tell about themselves? In addition to the texts listed above we will also be discussing other cultures' representations of their origins.

Students will be required to formulate their own questions and to develop them in three short papers. There will also be two examinations.

Paradiſe loſt.

A

POEM

Written in

TEN BOOKS

By *JOHN MILTON.*

Licenſed and Entred according to Order.

LONDON

Printed, and are to be ſold by *Peter Parker* under *Creed* Church neer *Aldgate*; And by

THE

Tragicall Hiſtorie of

HAMLET,

Prince of Denmarke.

By William Shakeſpeare.

Newly imprinted and enlarged to almoſt as much againe as it was, according to the true and perfect Coppie.

AT LONDON.

Printed by I. R. for N. L. and are to be ſold at his

J'Accuse...!

LETTRE AU PRÉSIDENT DE LA RÉPUBLIQUE

Par ÉMILE ZOLA

ŒUVRES

DE

RACINE.

TOME PREMIER.

A PARIS.

PRIMERA PARTE D'EL INGENIOSO hidalgo don Quixote de la Mancha.

Capitulo Primero. Que trata de la condicion, y exercicio del famoſo hidalgo don Quixote de la Mancha.

EN Vn lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que viuia vn hidalgo de los de lança en aſt llero, adarga antigua, roſin flaco, y galgo corredor. Vna olla de algo mas vaca que carnero, ſalpicon las mas

SEGVNDA

PARTE DE

COMEDIAS,

DE DON PEDRO CALDERON DE LA Barca, Cauallero del Abito de Santiago.

RECOGIDAS

POR DON IOSEPH CALDERON DE LA Barca ſu hermano.

DIRIGIDAS,

AL EXCELENTISSIMO SEÑOR DON RODRIGO de Mendoza Bueno y Sandoval Dora Vega y Luna Señor de las Caſas de Mendoza y Vega, Duque del Infantado y Marques de Cruces, &c.

All Courses will enroll 25 students, except as indicated

*This course will enroll 90 students

**This course is the continuation of a year-long dialogue course. A student wishing to take the second half of this course must receive the permission of the teachers of the course.

UHUM2 41b
Journeys to Redemption

Edward Kaplan
Romance and Comparative Literature

UHUM2 42b
Radical Skepticism

James Merod
English *

UHUM2 43b
Charting the Void

Robert Szulkin
Germanic and Slavic Languages

UHUM2 45b
Idea and Actuality in Western Literature

Robert Preyer
English

UHUM2 46b
Masterpieces of Western Civilization

Stephen Gendzier
Romance and Comparative Literature

UHUM2 47b
Philosophical Ideas and Human Self Understanding II

William Johnson
Philosophy *

UHUM2 50b
Allegories of the Body

Helena Michie
English

UHUM2 51b
Women in Patriarchal Culture

Andrée Collard
Romance and Comparative Literature

UHUM2 52b
The Society and Culture of Discontent

Erica Harth
Romance and Comparative Literature

UHUM2 54b
Literary Passages

Michael Kaufman
Heller School

UHUM2 56b
Matters of Life and Death

Murray Sachs
Romance and Comparative Literature

UHUM2 57b
Reading the World

Judith Ferster
English

UHUM2 58b
Vision, Alienation and Return

Naftali Brandwein
Near Eastern and Judaic Studies

UHUM2 59b
Heroes

James Duffy
Romance and Comparative Literature

UHUM2 60b
Voyages of Initiation

Kathleen Good
Romance and Comparative Literature

UHUM2 62b
Reality and Fantasy

Margaret Dalton
Germanic and Slavic Languages

UHUM2 64b
The Rational and the Non-rational in Morality and Religion

David Wong
Philosophy

UHUM2 65b
Quests for Identity

Maureen Boulton
Romance and Comparative Literature

UHUM2 66b
Insiders and Outsiders

Eberhard Frey
Germanic and Slavic Languages

UHUM2 67b
Inventing Humanities

Anne Janowitz
English

UHUM2 69b
Varieties of Love

Linda Frisch
Germanic and Slavic Languages

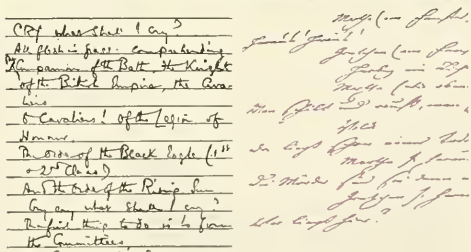
UHUM2 70b
Innocence and Its Enemies

Geoffrey Harpham
English

Dialogue Course
See page 9.

UHUM2 102b
Living Our Stories: A Dialogue: II

Martha Morrison
Classical and Oriental Studies and Luis Yglesias
Romance and Comparative Literature
* **



Eliot, „Schwierigkeiten eines Staatsmanns". Erste Seite des Originalmanuskripts

Enrollment 25
Edward Kaplan

UHUM2 41b
Journeys to Redemption

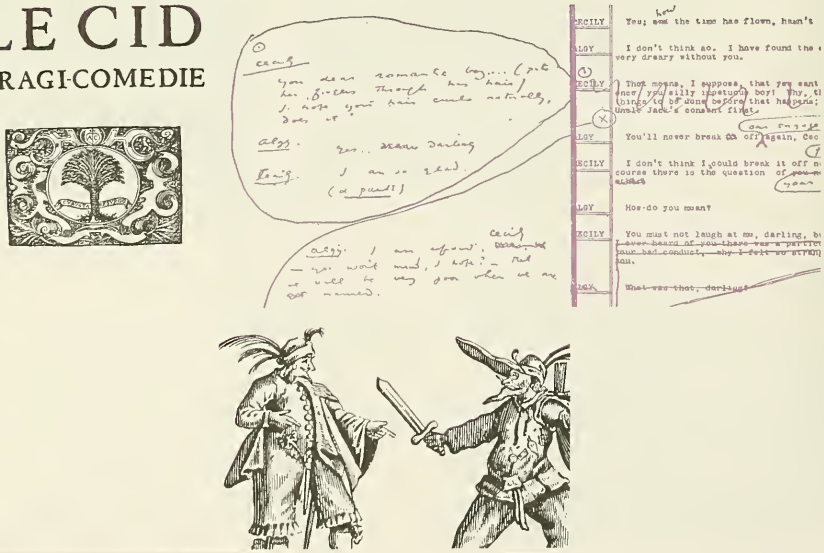
Block IV:
TTh-9; F-10

Reading list:
Camus, *The Stranger;*
Dante, *Purgatorio;*
Rabelais, *Gargantua;*
Shakespeare, *King Lear;*
Blake, *The Marriage of Heaven and Hell, Songs of Innocence and of Experience;*
Baudelaire, *The Flowers of Evil;*
Dostoevsky, *Crime and Punishment.*

Literature often symbolizes the meaning of existence as a journey in which a person progresses from error to truth, from affliction to freedom and redemption. We will study representative masterpieces in pairs so that each work will help illuminate the other. This will be the order: Camus' novel and Dante's narrative poem will contrast twentieth-century humanism with Christian faith; Rabelais' comic fable and Shakespeare's tragedy both convey the search for justice and love; the poetry of Blake and Baudelaire explores the struggle between evil and idealism; in Dostoevsky's novel, the medieval, Renaissance, Romantic, and modern world visions of the previous readings confront each other in Rasolnikov's struggle for, and with, love and redemption.

These authors all express their intensely moral sensitivity to human life through works of great artistic beauty. Writing seems to bring them redemption from suffering and doubt. The class will combine lecture with discussion in our attempt to understand how writers construct lasting edifices of meaning during periods of personal or cultural turmoil. Classes will combine textual analyses with general reflections on the human drama expressed.

Requirements: three papers of five-seven pages each, midterm and final examinations.



Enrollment 90
James Merod

UHUM2 42b
Radical Skepticism

Block XII & XIII:
MW 2-3:30

We will read:
Epictetus, *The Enchiridion;*
Dante, *Inferno;*
Shakespeare, *King Lear;*
Dostoevsky, *Crime and Punishment;*
Thoreau, *Walden, Civil Disobedience;*
Nietzsche, *The Gay Science.*

The emphasis is not on the volume of reading but on the quality of the texts and on the slow but steady movement the course intends to make as it defines a critical approach to texts. Our primary assumption throughout is that analytical reading is as much fun as it is difficult, that it provides the basis for both intellectual and practical judgment.

We will begin with a series of essays in *The Norton Reader* that help create a working, critical vocabulary by framing several contemporary problems in a very clear historical perspective: relatively short texts by Adrienne Rich, E.B. White, Wallace Stegner, James Baldwin, Anthony Burgess and Mark Twain.

Each text that we read, both long and short, is "skeptical" in a fairly obvious way: each of them questions prevailing assumptions about what is "good" or valuable. But the doubt each text and writer expresses creates, on the one hand, a specific, interpretive perspective to make sense of the world (to "rethink" it) and, on the other hand, a story of what the human enterprise amounts to as an ultimate fact and shape, as a final set of facts to size up. Human stupidity, greed and suffering emerge at every point as recurrent "facts" to comprehend and, in some way, solve or for which to atone. How this set of facts generates so many different "stories" and so many different interpretive outlooks forms the basis of our search through these texts. Thus, at each step along the way our primary concern will be to bring texts to life so that your critical and analytical skills begin to "read" your own life's texts and problems more accurately, and imaginatively, because these texts speak graphically enough to challenge your basic assumptions.

Requirements: three essays, a midterm and a final examination.

Enrollment 25 Robert Szulkin	**UHUM2 43b** **Charting the Void**	Block X: MWTh-1
The texts to be explored in this course are: Augustine, *Confessions;* Dante, *Inferno;* Montaigne, *Essays;* Shakespeare, *King Lear;* Pascal, *Pensees;* Diderot, *Rameau's Nephew;* Dostoevsky, *Notes from the Underground;* Tolstoy, *The Death of Ivan Ilyich;* Camus, *The Plague;* Victor Frankl, *Man's Search for Meaning.*	The texts for this course have been selected with the presumption that their authors present a view of the world which is essentially polaric in nature; a view which sees humanity as standing between belief and despair; a view of humankind in constant struggle with self and God, self and other. The selection of texts further presumes the existence of a mode which I entitle "The Void" and which we will attempt to define more precisely during the course of study. This course will seek answers to such questions as: to what degree is humankind capable of choosing one pole (belief, commitment, conversion) over another (despair, rejection, escape)? Close examination of the above-listed texts will bring to the fore many other important questions for our consideration. Students will be required to write three papers, 5-8 pages each. In addition there will be two examinations for the course, a midterm and a final.	

Enrollment 25 Robert Preyer	**UHUM2 45b** **Idea and Actuality in Western Literature**	Block VI: T-10; ThF-11
The texts to be used in this course: Dante, *Inferno;* Shakespeare, *King Lear;* Diderot, *Rameau's Nephew;* Stendhal, *The Charterhouse of Parma;* Ibsen, *Hedda Gabler;* James, *The Portrait of a Lady;* Forster, *A Passage to India;* Kafka, *The Metamorphosis.*	At any given moment in the life of a culture there are available conventional paradigms for estimating the value and worth of human behaviors. These great explanatory schemes, if they are not to imprison us, must be constantly tested, their range and applicability challenged by the vivid representation of the pressures put upon them by new needs, new experiences. Great works of fiction enact the dramatic interplay between existing structures of meaning and new actualities. The works to be studied in this section were chosen because they convey vivid images of this ongoing tension and what it feels like to live at moments of time when the gap between idea and actuality, meaning and experience, has become so intolerable that changes must occur if the culture or its individuals are to endure. To begin to comprehend what is at stake in these fictional enactments of significant moments of stress in the lives of individuals who live in a world full of other people is, of course, to understand how Western culture negotiates the contradictory demands for change and continuity and how it adjusts the ever shifting boundaries between the self and others. There will be three papers and two essay examinations.	

Enrollment 25
Stephen Gendzier

UHUM2 46b
Masterpieces of Western Civilization

Block IX:
T 11-1; Th-12

The required texts for this course will be:
St. Augustine, *Confessions*;
Dante, *The Inferno*;
Rabelais, *Gargantua* and *Pantagruel*;
Shakespeare, *King Lear*;
Cervantes, *Don Quixote*;
Swift, *Gulliver's Travels*;
Voltaire, *Candide* with *Zadig*;
Dostoevsky, *Crime and Punishment*.

This course will study masterpieces of European literature. It will emphasize the nature of literary achievement as well as the history of ideas. An attempt will be made to provide Marxist, Freudian, thematic, and structural analysis of the texts. The course is not a survey, although the approach tends to be historical, outlining the scope of the medieval synthesis, the Renaissance period, the classical vision, the Age of Enlightenment, and the dawn of modernity. The texts are read for their intrinsic merit and as representatives of larger movements. The goal of the course is a critical awareness and appreciation of the dilemmas, insights, and values of these and other classics.

Students will be required to write three papers and two examinations.

Enrollment 90
William Johnson

UHUM2 47b
Philosophical Ideas and Human Self Understanding: II

Block XV:
T 2-4 3rd hr TBA

Works to be studied:
Dante, *The Divine Comedy*;
Shakespeare, *King Lear*;
Cervantes, *Don Quixote*;
Goethe;
Dostoevsky, *Crime and Punishment*;
T.S. Eliot; Proust.

This course is a continuation of the analysis of the important philosophical ideas of the Western world (see UHUM1 17a), with particular reference to literary and philosophical texts from the medieval and modern periods.

Enrollment 25
Helena Michie

UHUM2 50b
Allegories of the Body

Block V:
MWTh-10

Texts:
The Gospel according to Matthew;
Dante, *The Inferno;*
Shakespeare, *King Lear;*
Pope, *The Rape of the Lock;*
Shelley, *Frankenstein;*
Bronte, *Jane Eyre;*
Dickinson, selections from *Final Harvest;*
Tolstoi, *The Death of Ivan Ilych;*
Freud, *Dora;*
Adrienne Rich, Poems.

Beginning with the assumption that this course is made up of a body of texts and that we are trying to come to terms with a body of knowledge, we will, throughout the semester, be looking at the way allegories of the body shape the writing and thought of our culture.

We will be looking particularly closely at these related concerns: 1) textual taboos against depiction of the body, what bodily parts are described or fetishized, what parts are left unrepresented, and how this changes with time; 2) why the body is chosen as a repository for cultural metaphor and what this tells us about human perception; 3) the difference between how male and female bodies are portrayed and act as metaphors; and 4) whether full depiction of the body is possible or desirable, and what it would mean for us as readers and as human beings if we were not in some way alienated from our physical selves.

Although the course will focus primarily on the works listed above, class discussions will also introduce materials from biology, medicine, psychology and art.

The course will be run as a seminar; students will be required to write three papers and two examinations. Emphasis will be placed on prewriting and rewriting.

Enrollment 25
Andrée Collard

UHUM2 51b
Women in Patriarchal Culture

Block VI:
T-10; ThF-11

Texts:
Dante, *The Divine Comedy;*
Shakespeare, *King Lear;*
K. Millett, *Sexual Politics;*
C. Bronte, *Jane Eyre;*
Montaigne, "Apology for Raymond Sebond";
Lessing, *The Golden Notebook;*
V. Woolf, *To the Lighthouse;*
A. Dillard, *Pilgrim at Tinker Creek;*
C. Perkins Gilman, *Herland.*

Societies hang together and function on the strength of value systems wrought for the common good. What values? Who shaped them? For whose common good? Is it common, is it good?

For Dante and Shakespeare women and the natural world are sources of inspiration for men's actions and authority. Through reading a variety of texts by women also concerned with nature and action, we will be examining the other side of the world men have presented to us. In light of these representations how are women hearing their own voices and how are they developing their identity and sources of authority?

Students will be required to formulate their own questions and to develop them in three short papers. There will also be two examinations.

Enrollment 25
Erica Harth

UHUM2 52b
The Society and Culture of Discontent

Block X:
MWTh-1

Texts:
Dante, *Inferno;*
Shakespeare, *King Lear;*
Rousseau, *Discourse on the Origin and Foundations of Inequality Among Men;*
E. Gaskell, *North and South;*
Marx, selection from *Capital, I;*
Ibsen, *A Doll's House;*
Freud, *Civilization and Its Discontents;*
Sartre, *Dirty Hands.*

The main questions for us will be: how did we get where we are today? what is the history of our values?

We will explore these issues by tracing the development of Western culture as society moved from the pre-capitalist to the capitalist phase. This is an evolution marked by urbanization, industrialization, and the rise to dominance of the bourgeoisie. The dynamic of these forces is such that at the very moment when, in the 19th century, industrial capitalism triumphed and the power of the bourgeoisie was assured, the resulting society began to question its own values in the culture it produced. Interrogating itself, Western culture found its own discontents.

We will focus our attention on the following problems: the characteristics of a developing bourgeois culture, challenging the prerogatives of a dying aristocracy; urbanization, industrialization and the growing proletariat; family life and sexual relations in modern society; power and money.

Emphasis is on an understanding, through close reading, of each text in relation to its historical context.

Requirements: three papers and two examinations.

Enrollment 25
Michael Kaufman

UHUM2 54b
Literary Passages

Block III:
MWF-9

Texts:
Beowulf;
Dante, *Inferno;*
Montaigne, *Essays;*
Shakespeare, *King Lear;*
Defoe, *Moll Flanders;*
Dostoevsky, *Notes from the Underground;*
Dickens, *Great Expectations;*
O'Neill, *Long Days Journey into Night;*
Beckett, *Waiting for Godot.*

The term "passages" in the title of this course title refers to the variety of literary texts we shall study and also to the complex journeys of discovery this literature presents.

Although these literary journeys may take widely divergent forms — either literal trips to actual places or imagined odysseys to mythic locations; movements from court to heath, city to country, civilization to unaccommodated nature; or total transformations during which the protagonist never changes locale — these passages lead the characters to an uncommon discovery and the reader to a parallel discovery of a deeper meaning in the significance of the action.

These voyages entail undergoing trials and crucial struggles and reveal the necessity for courage and resilience either on the field of battle or in the landscape of the imagination. In whatever form the passage takes, the experience and the particular world in which it is acted out become the occasion and the arena for some profound recognition about the complexity of human experience.

The class will be conducted primarily through the discussion method. Students will be required to write three essays and two examinations on topics related to the readings and class discussion.

Enrollment 25
Murray Sachs

UHUM2 56b
Matters of Life and Death

Block IV:
TTh-9; F-10

Reading list:
Augustine, *Confessions;*
Dante, *Inferno;*
Montaigne, *Essays* (Selections);
Shakespeare, *King Lear;*
Tirso de Molina, *The Trickster of Seville;*
Molière, *The Misanthrope;*
Voltaire, *Candide;*
Balzac, *The Wild Ass's Skin;*
Tolstoy, *The Death of Ivan Ilych;*
Mann, *Death in Venice.*

A common denominator of the durable masterpieces of Western civilization is their passionate concern for the ultimate questions of human existence, for matters of life and death. In this course, we shall examine a wide range of great writing about matters of life and death, in the form of autobiography, drama, and fiction, with examples drawn from all the principal European cultures — English, French, German, Russian, Italian, Spanish — and representing different stages of development from post-Biblical times to our own century. Our main purpose will be to discover what wisdom these works still have to offer us today on those "matters of life and death," and how that wisdom has been shaped by the time and place of writing, by the chosen form, and by their authors' conscious participation in a continuous tradition of serious comment on the meaning of life.

Discussion of the vital issues raised by each text will constitute the central method of study and learning in this course. Besides contributing to those discussions, students will be required to write three papers and two examinations.

Enrollment 25
Judith Ferster

UHUM2 57b
Reading the World

Block XI:
T-1; ThF-2

Texts:
The Gospel according to Mark;
Augustine, *Confessions;*
Dante, *Divine Comedy* (selections);
Chaucer, *Knight's Tale* and *Wife of Bath's Prologue;*
Shakespeare, *King Lear;*
Jane Austen, *Pride and Prejudice;*
Sartre, *No Exit;*
Margaret Atwood, *Surfacing.*

We will examine each work and show how it is linked to the others by such themes as the nature of the self and knowledge of God, ourselves, and others. We will compare various ways of measuring the worth of a person (through God, other people, or money), and various ideas about the sources of identity and political power (for instance, God or the social context).

In these works, characters are portrayed as readers of written texts, of other people, and of the natural world. Reading is not merely the perfect reception of a clear message, but a process of interpretation. Messages may be ambiguous, and senders and receivers may disagree about meaning according to their own desires; being interpreted may affect people who are interpreted by others. The works explore the difficulties and consequences of interpretation.

While taking interpretation as a theme, the course will also promote awareness of our own methods of interpretation.

The classes will be discussion with occasional lectures. Students will write three short papers, a midterm and a final examination.

Enrollment 25
Naftali Brandwein

UHUM2 58b
Vision, Alienation and Return

Block IX:
T 11-1; Th-12

Augustine, *Confessions;*
Dante, *Divine Comedy;*
Shakespeare, *King Lear;*
Cervantes, *Don Quixote;*
Gogol, *The Overcoat;*
Sartre, *No Exit;*
Camus, *The Stranger;*
Selected Hebrew poems;
Hebrew Literature (in translation);
Selected *Psalms;*
A. Barash, "Facing Gates of Heaven";
S.Y. Agnon, *And the Rugged Shall be Made Level,* "Forevermore";
Mendele, *The Travels of Benjamin the Third;*
Y.H. Brenner, "The Exit";
I.D. Berkowitz, "The Severed."

The course aims to study selected world and Hebrew literary works (in translation) from the perspective of three major themes: vision, alienation and return. The world of vision will be studied as a world of belief and identification, rooted in values of faith and feeling. Alienation, on the other hand, will be examined as an escape to the personal "I", detached, living a defective existence that sadly recalls from its ruins the golden world of vision.

The tragic struggle between alienation and vision is the struggle of return, a struggle revealed in literature in different ways. Generally, this struggle unfolds, via plot, character and idea, through three approaches: ethos, eros and theos.

The texts will be examined according to these three approaches. The motifs propounded will be examined on a comparative basis between world and Hebrew literary works. The texts selected for course readings illustrate this comparison.

Requirements: three short papers, a midterm, and a final exam.

Enrollment 25
James Duffy

UHUM2 59b
Heroes

Block VII/VIII:
MW 11-12:30

The texts for this course:
Poem of the Cid;
Dante, *Paradise;*
Machiavelli, *The Prince;*
Shakespeare, *King Lear;*
Defoe, *Robinson Crusoe;*
Voltaire, *Candide;*
Hardy, *The Mayor of Casterbridge;*
Fitzgerald, *The Great Gatsby;*
Remarque, *All Quiet on the Western Front;*
Greene, *The Power and the Glory;* Malcolm X, *Autobiography.*

In this course we will study and discuss the fulfillment of individual responsibility —to country, to family, to an ideal, or to oneself. We will be concerned with the significance of character in literature and in life and how it is revealed and recorded through acts of heroic or trivial responsibility.

Student obligations: three papers and two examinations.

Enrollment 25
Kathleen Good

UHUM2 60b
Voyages of Initiation

Block VIII/X:
MW 12:30-2

Texts for this course:
The Gospel according to John;
Augustine, *Confessions;*
Dante, *Purgatorio;*
Shakespeare, *King Lear;*
Cervantes, *Don Quixote, Part I;*
Defoe, *Roxana;*
Voltaire, *Candide;*
Mary Shelley, *Frankenstein;*
Stendhal, *The Red and the Black;*
Conrad, *The Secret Sharer.*

Great works of literature often represent the process of maturation, something that happens in time, by a spatial image — the voyage. The physical journey symbolizes the passage from a world of limited awareness to a world where the hero or heroine must confront the responsibilities and problems of an expanded consciousness — sometimes adulthood, sometimes death. Each period and culture defines these responsibilities differently, and each text we study will suggest a different set of skills necessary to meet the challenges perceived by its author.

Through a close reading of these works, we will address such questions as: Does each protagonist successfully integrate himself or herself into the society that awaits him at journey's end? How does the struggle of each individual reflect universal human concerns? What is the relationship between the reader's experience of the work — his or her voyage through the text — and the hero or heroine's initiation into a new world?

Classes will be conducted as discussions with occasional lectures by the instructor. Students will be required to define three specific questions, each of which they will explore in a five to seven page paper. There will also be a midterm and a final examination.

Enrollment 25
Margaret Dalton

UHUM2 62b
Reality and Fantasy

Block VI:
T-10; ThF-11

Texts:
Dante, *Inferno;*
Shakespeare, *King Lear;*
Voltaire, *Candide;*
E.T.A. Hoffman, "The Golden Pot";
Jane Austen, *Northanger Abbey;*
Oscar Wilde, *The Picture of Dorian Gray;*
Zamyatin, *We;*
Mikhail Bulgakov, *The Master and Margarita.*

An important aspect of literature from the earliest times has been its preoccupation with and representation of reality and phantasy: the former denoting the concrete and tangible; the latter, the elusive, intangible and mysterious; the former often connected with an acceptance of this world; the latter, with a rejection of it in favor of an ideal.

This course will examine important works of Italian, English, French, German and Russian literature from essentially two major points of view: 1. historical, as representative of a certain period, its preoccupations and beliefs and 2. literary, showing the interplay of reality and phantasy, the type of phantasy used, and its literary and philosophical functions. The course will combine lectures with discussion. Three short papers and two written examinations will be required.

Enrollment 25
David Wong

UHUM2 64b
The Rational and the Non-Rational in Morality and Religion

Block V:
MWTh-10

Texts:
Selections from Descartes, *Meditations;* Spinoza, *The Ethics;* Pascal, *Pensées;* Blake, *Songs of Innocence and Experience;* Dante, *Inferno;* Shakespeare, *King Lear;* Sartre, *Existentialism is a Humanism, Dirty Hands;* Schopenhauer, *On the Basis of Morality.*

What roles should the rational and the non-rational play in our commitment to a moral or religious way of life? This question poses the guiding theme of the course. By "the rational" I mean the human capacities for deductive and inductive inference and for intuitive apprehension of basic truths. By "the non-rational" I mean the emotions, mystical experience, and the will.

Philosophers and artists who emphasize the rational as the major, controlling element in making a commitment are Descartes, Spinoza and Shakespeare. Those who emphasize the non-rational include Pascal, Schopenhauer and Sartre. We shall also discuss views of the rational and non-rational that are less easily categorized, such as those of Blake and Dante. We shall place all these views in a sequence of historical development so that they may be understood as influenced by previous views and by changing social, economic and political conditions.

The course is also designed to introduce the student to philosophical reasoning and argument.

Requirements: three papers, a midterm and final examination.

Enrollment 25
Maureen Boulton

UHUM2 65b
Quests for Identity

Block X:
MWTh-1

Texts:
Augustine, *Confessions;* Chrétien de Troyes, *Perceval; Gawain and the Green Knight;* Montaigne, *Essays;* Shakespeare, *King Lear;* Dante, *Inferno;* Voltaire, *Candide;* Jane Austen, *Pride and Prejudice;* Charlotte Bronte, *Jane Eyre;* John Donne, selected poems.

The quest of a hero is a common plot structure in Western literature. The hero or heroine sets out either to obtain an object or to reach a destination and encounters a series of obstacles which must be overcome. In most of these accounts, however, the quest itself is more important than the goal. For it is during the journey that the protagonist must prove him or herself worthy of its attainment. Thus, whatever the explicit aim of the quest, its implicit goal is the cental character's self-knowledge. He or she must not only realize personal potential but also establish a relationship with the world on the basis of this self-realization.

Enrollment 25
Eberhard Frey

UHUM2 66b
Insiders and Outsiders

Block V:
MWTh-10

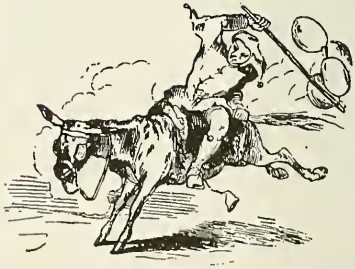
Texts:
Dante, *Inferno;*
Rabelais, *Pantagruel;*
Shakespeare, *King Lear;*
Rousseau, *Social Contract;*
G.E. Lessing, *Nathan the Wise;*
Kleist, *Earthquake in Chile;*
Mary Shelley, *Frankenstein;*
Buechner, *Woyzeck;*
Twain, *Huckleberry Finn;*
Kafka, *A Hunger Artist;*
Camus, *The Stranger;*
Grass, *Cat and Mouse.*

Most of us feel happy and contented when we are part of a close circle of family and friends, when we are accepted among our peers and neighbors, and when we are successful in our efforts to become respected, useful members of society. We human beings are social creatures.

But what if we find ourselves on the outside, excluded by choice or by circumstance? How will we cope? How will our "fellow" humans treat us? What are the pressures — social, psychological, moral — that lead to exclusion or inclusion? What are the rights and responsibilities the individual and society have toward each other? How about groups of the privileged and outcast, singled out for racial, religious, economic reasons? These are some of the questions we will ask ourselves as we study a selection of important literary works from the Middle Ages to the present.

Emphasis will be on the careful reading of texts, many of them novellas, and the appreciation of individual styles and different modes of thought and expression. Class discussion and voluntary student presentations will be encouraged.

Requirements: three short papers and two examinations.



Enrollment 25
Anne Janowitz

UHUM2 67b
Inventing Humanity

Block V:
MWTh-10

Texts:
Dante, *The Inferno;*
Shakespeare, *King Lear;*
Pope, *An Essay on Man;*
Wollstonecraft, *A Vindication of the Rights of Women;*
Wordsworth, *The Prelude;*
Shelley, *Frankenstein;*
Marx, *1844 Manuscripts;*
Freud, *Civilization and Its Discontents;*
Proust, *Swan's Way;*
Fitzgerald, *The Great Gatsby;*
Foucault, *Madness and Civilization* (recommended).

What to we mean by "humanity"? Is "humanness" a set of essential and unchanging characteristics, or does society continually invent new meanings for the term?

In this course, we will critically explore changing and competing definitions of humankind. Our goal is to understand how central poets, novelists, and "reasoners" have built their poems, novels, and theories upon distinct assumptions about what it means to be human. These assumptions and interpretations define the human by reference to God, to nature, to labor, to consciousness, and to instinct.

We will not only place each text in its historical milieu but also investigate how the structure of a text informs and is informed by a particular conception of the human condition.

Among the questions we will address: To what extent does historical exigency determine a given definition of humanity? Can we differentiate between mankind and womankind? How does a reasoned argument about the constitution of human nature differ from its poetic or dramatic representation? How do the concepts "human" and "humane" relate to each other? What are our contemporary definitions of humanity?

Requirements: three short papers and two examinations.

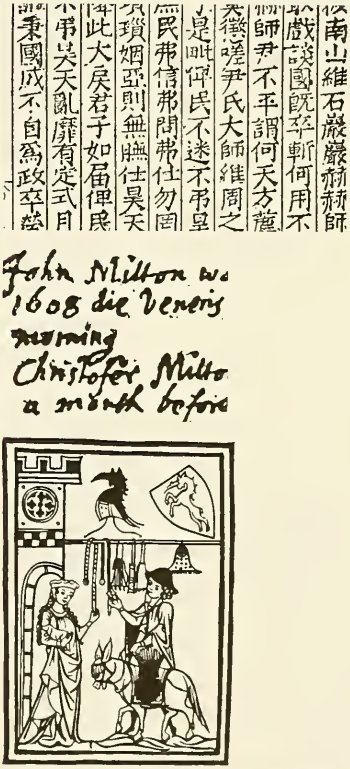
Enrollment 25 Linda Frisch	**UHUM2 69b** **Varieties of Love**	Block VI: T-10; ThF-11
Reading list: *Gospel according to John;* Gottfried, *Tristan;* Dante, *Divine Comedy;* Shakespeare, *King Lear;* Goethe, *The Sufferings of Young Werther;* J. Austen, *Emma;* Hawthorne, *The Scarlet Letter;* Flaubert, *Madame Bovary;* Brecht, *The Good Woman of Setzuan;* selected short poems.	Love is a basic emotion which can express itself in many ways, from the spiritual to the erotic. It is the central force in Christianity, where the image of a loving God shapes concepts of ethical conduct. When love unites women and men, parents and children in the family, it provides for social cohesion. Yet overly passionate or misdirected love can become profoundly destructive of the social order and harmful to the individual. Although few of these texts are "love stories" in the conventional sense, each deals with some aspect of love and its social and personal meaning. In reading and discussing these works, we will examine various conceptions of the nature and function of love, focusing on several questions: What is the relationship between human and divine love?	How does the system of love presented by Gottfried and Dante, a system in which the woman functions as ideal and inspiration for the man, continue to operate in later works? How does love relate to changing patterns of marriage and sexuality? What effects do social constraints on the choice of partner have on the individual? What is the relationship between love and justice? What does love mean within the family? Can we really "love our neighbors" in the modern world? The class will be conducted primarily as a discussion with occasional lectures. Students are encouraged to bring up topics of interest. Course requirements include three papers and two essay examinations.

Enrollment 25 Geoffrey Harpham	**UHUM2 70b** **Innocence and Its Enemies**	Block V: MWTh-10
Texts: Athanasius, *The Life of Antony;* Augustine, *The Confessions;* Dante, *The Inferno;* Shakespeare, *King Lear;* Defoe, *Robinson Crusoe;* Levi-Strauss *Tristes Tropiques;* Nabokov, *Lolita.*	Western culture is distinguished by the extraordinary value it attaches to the notion of innocence, especially the kind of "metaphysical" innocence that seems purely negative —untouched, undefiled, unaware, unable. This type of innocence appears to be unworldly, standing *before* sexuality, doubt or complication. But it serves distinct functions within the world as a source of guilt or nostalgia. This course will examine ideas of innocence, the enemies it encounters in the world, and the reasons it always loses.	Written requirements include three papers of five-seven pages, a midterm exam and a final examination.

A Note to Upperclass and Transfer Students

Access to University Studies courses in the School of Humanities is restricted to persons who entered as freshmen in the Class of 1988 with the following exception:

Returning upperclass students and tranfers who must complete their University Studies-Humanities requirements may register in any of the classes with the same restrictions noted for freshmen.



Classical and Oriental Studies

Patricia Johnston
Virgil, Greek and Latin literature, philology

Martha Morrison
Ancient Near Eastern cultural history

Leonard Muellner
Homer, Greek and Latin literature, philology

Susan Scheinberg
Virgil, Greek and Latin literature, philology

Cheryl Walker
Ancient history, Greek and Latin literature, philology

English and American Literature

John Burt
American romantic poetry and fiction, literature of the American South, American realism, 20th century American poetry and prose

Judith Ferster
Medieval literature, the theory of literature

Eugene Goodheart
Criticism, Modern American literature

Allen Grossman
Poetry and the theory of poetic structure

Geoffrey Harpham
19th and 20th century literature, art and theory

Anne Janowitz
Romanticism, poetry, literature and the visual arts

Karen Klein
Medieval literature, the modern novel, women's studies

James Merod
Literary theory and English poetry from the Romantic Period

Helena Michie
The Victorian novel, feminist and literary theory

Robert Preyer
19th-century literature and thought

Germanic and Slavic Languages

Margaret Dalton
19th and 20th-century Russian literature, Russian emigre literature

Eberhard Frey
19th and 20th German literature, German and general stylistics, German exile literature

Linda Frisch
Medieval literature, Germanic philology, intellectual history

Robert Szulkin
19th and 20th-century Russian literature, Soviet literature

Near Eastern and Judiac Studies	Tzvi Abusch *Assyriology, religions and culture of the ancient Near East* *Naftali Brandwein* *Modern Hebrew literature* Alfred Ivry *Jewish philosophy, Islamic philosophy*	Aaron Katchen *Hellenistic Jewish thought and history of the Jews in western Europe* Reuven Kimelman *Early rabbinic literature, Jewish history, Jewish-Christian writers, relations under the Romans* Nahum Sarna *Biblical and semitic studies*
Philosophy	William Johnson *Philosophy of religion* Jerry Samet *Philosophy of mind, philosophy of language and linguistics, philosophy of science, cognitive science and artificial intelligence*	David Wong *Ethics, social and political philosophy, philosophy of law, continental rationalism*
Romance and Comparative Literature	Maureen Boulton *Medieval literature, especially French* Andrée Collard *17th-century Spanish literature, comparative literature, women in literature* James Duffy *The generation of 1898 in Spain, Argentine and Brazilian literature, comparative African literature* Stephen Gendzier *Enlightenment, Diderot, French-English 18th-century crosscurrents* Kathleen Good *French literature and culture, 18th-century literature, literary theory*	Erica Harth *17th and early 18th-century French prose and comparative literature, structuralism* Edward Kaplan *French romanticism, Michelet, French symbolism* Murray Sachs *19th-century French literature, realism and naturalism, the comic spirit, the theory of fiction* Luis Yglesias *Spanish and Latin American lyric poetry, modern lyrics, mythology and myth, ethnopoetics*
Heller School	Michael Kaufman *Shakespeare, Renaissance literature, dramatic literature*	

Under the general directorship of Attila Klein, dean of the college, University Studies in the School of Humanities is administered by a committee of the school consisting of:

Allen Grossman
English and American Literature

Alfred Ivry
Near Eastern and Judaic Studies

William Johnson
Philosophy and History of Ideas

Reuven Kimelman
Near Eastern and Judaic Studies

Karen Klein
English and American Literature

Murray Sachs
Romance and Comparative Literature

Robert Szulkin
Germanic and Slavic Languages

Cheryl Walker
Classical and Oriental Studies

David Wong
Philosophy and History of Ideas

Luis Yglesias, Coordinator
Romance and Comparative Literature

Martha Morrison,
Assistant Coordinator
Classical and Oriental Studies

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ويهو القربا عتقو
وصاروا عرجا
في طرقهم حي
هو الله تبارك
الله
خلاصي
تعالى الرب الذي انقذني
الله الذي وهب لي الانتقام
اخضع الشعوب تحتي
ونجاني من يد اعداي
المبغضين ورفعني من الذين
قاموا علي ومن
الرجال الاثمة
نجاني لذلك
اشكرك يارب بين الشعوب
وارتل اسمك
يا معظم خلاص
الملك وصانع الرحمة
لمسحه داود
وزرعه الى الابد

المزمور الثامن عشر
السموات تنطق
بمجد الله والفلك
يخبر بعمل يديه
يوم يبدي كلامه
ليوم وليل يبدي
علما لليل
ليس بقول ولا
بكلمات الذين لا تسمع
اصواتهم خرجت
اصواتهم في الارض كلها
وبلغ كلامهم اقطار
المسكونة جعل مسكنه في

ī p̄sētia mea. Filii populoꝝ cōsumētur
& migrabunt de pretoriis suis. Viuit
DEVS ipse, & benedictus fortis,
quoniam ante eum dabitur mihi
fortitudo & redemptio, & exaltetur
DEVS fortis redemptio mea.
DEVS qui vltus est me,
& prostrauit populos, qui exurgunt
ad offensionem meam sub me.
Eripuit me de p̄ionis inimicitie mee,
isup plusq̄ illos q exur. vt noceāt mihi
valētiorē me efficies, ab gog āt & ab(
pplōꝝ rapaciū, q̄st cū illo (exercitibo
eripies me. Propterea
laudabo te in populis
DEVS & nomini tuo laudes dicam.
Magnifico vt faciat redemptionem
cum rege suo, & facienti bonum
MESSIE suo Dauidi,
& semini eius vsq̄ in eternum.

XIX. In laudem.

Laudatoria Dauidis.
Qui suspiciunt celos enarrant
gloriam DEI, & opera manuum eius
annunciant qui suspiciunt in aera.
Dies diei apponit, & manifestat
verbum & nox nocti
diminuit & nunciat scientiam.
Nō est verbū lamentationis, & nō sunt
sermones tumultus & non
audiuntur voces eorum. In omnem
terram extensi sunt effectus eorum,
& in fines orbis omnia verba eorum,
soli posuit tabernaculum,

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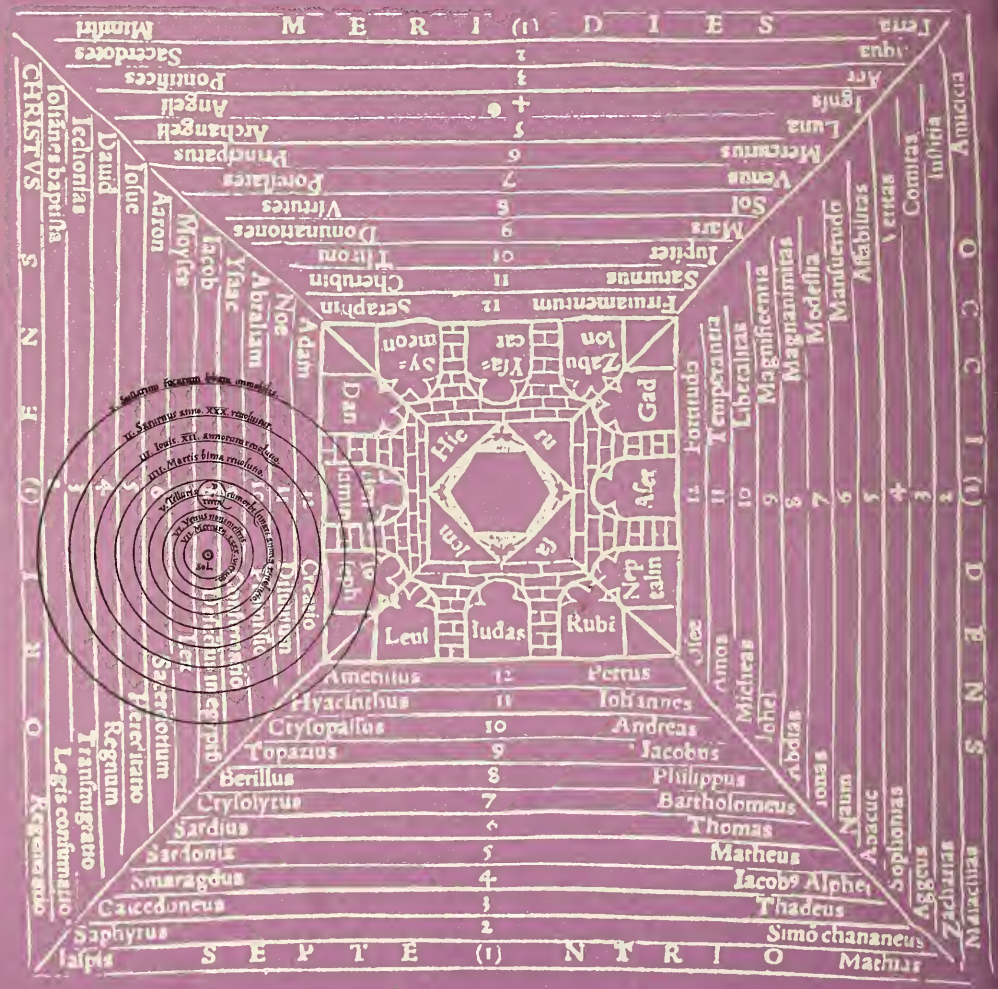
MERIDIES
SEPTENTRIO
OCCIDENS
CHRISTUS
Sacerdotes
Pontifices
Angeli
Archangeli
Principatus
Potestates
Virtutes
Dominationes
Thiron
Cherubin
Seraphin
Firmamentum
Saturnus
Iupiter
Mars
Sol
Venus
Mercurius
Luna
Ignis
Aer
Aqua
Terra
Mathias
Simo chananeus
Thadeus
Iacobus Alphei
Matheus
Thomas
Bartholomeus
Philippus
Iacobus
Andreas
Iohannes
Petrus
Amethistus
Hyacinthus
Crysopassus
Topazius
Berillus
Crysolytus
Sardius
Sardonix
Smaragdus
Caccedoneus
Saphyrus
Iaspis
Leui
Iudas
Rubi
Hie
Iem
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